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844 When a baby is obviously alive
[787] but does not cry or cry loudly, that child "will grow up to be strong."

Following a normal delivery, the midwife washes the infant in tepid water at once and places it on a soft robe. In some cases [824] a plant (*Parosela formosa*) is added to this water "to keep the child from crying." She rubs a mixture of grease and red ocher [823] over the baby's body to keep the skin from getting sore. Next [788] she strews pollen or ashes to the directions in clockwise circuit beginning with the east and holds the blanket and the child to [424] the directions in the same order. Prayers and practices which mark her individually owned rite accompany this procedure. Meanwhile, others minister to the mother. Particular care is taken in cases of prolapse of the uterus to see that the organ is pushed back into place properly.

844 The afterbirth is gathered together in the robe or piece of old
846 clothing upon which the woman has knelt. With it is put the um-
824 bilical cord. These must not be buried. If they are buried and then dug up and consumed by animals, the child is [825] harmed. The approved method of disposal is to place the bundle in a fruit-bearing bush or tree "because the tree comes to life every year, and they want life in this child to be renewed like the life in the tree." Before final disposal, the bundle is blessed by the midwife. To the tree she says, "May the child live and grow up to see you bear fruit many times."[1]

553 At the time of the birth ceremony a name may be suggested
[844] for the infant, often by the midwife. However, when nothing unusual marks the birth or distinguishes the newborn baby, the naming may not take place for two or three months. Even when a name is immediately conferred, there is little reason to think that the child will bear it long.

551 When my daughter was born, the midwife gave her a name, but it did
553 not catch on. Then my wife called her "My Daughter." All the others around our camp now do so too. Later, before she is ten or eleven years old, we will give her another name. This is a Chiricahua custom. The baby name is outgrown. One child, for example, is called "Ugly Baby." But she will not be called

[1] One informant claimed that the cord is retained and later eaten by the child, but no verification of this was obtained from others.

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AN APACHE LIFE-WAY

A practical purpose is credited to another activity:

We used to chase birds and butterflies. We would let the butterflies go after catching them. Both boys and girls did it. The old people said it would make us fast runners. In wet weather we could catch big birds. Their wings get wet in the rain and they can't go fast.

An unusual type of recreation involves the bat:

The boys used to build a fire at night. When the bats came by, they would throw their moccasins at them. They would get them in the moccasins and kill them. That's how the Indian boys used to play at night.

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The children imitate many of the social and ceremonial practices of their elders:

During this time Old Man J., a lively old man, used to come out and sing for us while we danced the masked-dancer dance in the evening. The old people would be there and watch. We didn't dress up. The old people didn't allow us to dress up, for it was said to bring evil influence. The songs which were sung were N.'s songs. J. would ask him if it would be all right to sing these songs, and N. would tell him to go ahead.

Actually the boys learn much more than the steps and songs of the masked dancers on these occasions. For instance, the exchange between the two old men must have impressed upon them that ceremonial songs are personally owned and that permission must be obtained from the owner before using them. When the children are playing masked dancer away from the camps, they sometimes violate the rule about wearing costumes and make headdresses to wear and wands to carry.

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Social dances are of increasing interest to the children as they grow older. "We used to dance the circle dance too, just the boys. Sometimes the old men would join in and sing for us. They certainly had a good time watching us."

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The children organize elaborate and dramatic imitations of adult occupations. They hunt, with tall grass as the woods and playmates for the game animals. They go scouting and defend themselves against enemy attacks, using spears made from sunflower and lupine stalks.

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Boys and girls play house in a realistic manner. They build small homes modeled after the regular residences (often making them large enough to enter), play man and wife, entertain visitors to whom they extend the amenities, and arrange feasts with provisions concocted from sticks and mud:

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[881] [1193] During the ceremony the girl is constantly attended and advised by an older woman. Because this woman punctuates certain moments of the rite with a distinctive, high-pitched cry, one name for her is "she who makes the sound." The first use of this cry of applause is attributed to White Painted Woman when her son returned to her after vanquishing the monsters. The helper is also known as "she who trots them off," a reference to the ceremonial run on which she sends the girl. For the sake of convenience she will be called "the attendant" in these pages.

The role which the attendant plays in the girl's puberty rite amounts to a separate ceremony which fits, like part of a mosaic, into the ritual whole. These women, when they become too old to carry on their duties further, teach their lore to others and thus perpetuate the office.

Unlike the rites of shamans, the ceremony of the attendant is knowledge which was granted humankind by the supernaturals in the beginning. No personal experience is at its root, and it is simply learned by one woman from another. Once it is learned, it is, however, an individual possession. The woman must be personally approached and asked to lend her help, and she may even refuse to participate. She must always be rewarded if she does perform the function.

The place of the attendant, then, is somewhere between the purely individualistic shamanism which predominates in the religious life and true priestcraft. Even here a suggestion of the purely shamanistic premise persists, for women who "know" a ceremony from the moon or who have had a supernatural experience with White Painted Woman are thought to carry on this ceremony with best results. Although exceptions are reported, the attendant is most often a woman of advanced years, in keeping with the custom of having elderly practitioners carry out ceremonies for younger people.

Within reach of any large encampment are women who have the right to act as the girl's attendant. "The choice of the woman who attends the girl is up to the parents. They can choose any woman they want." The understanding with the attendant is reached well in advance:

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When they are just beginning to talk about the ceremony, the girl goes to the woman who is going to take care of her. She brings an eagle feather to this woman. The girl holds the butt end and motions four times with the tip end of the feather toward the woman. The woman takes it the fourth time. Then the woman will take care of the girl. She will rub her and push her out to run. 881 793

Right from this time the girl calls that woman "mother," even though she is no relative, and this woman calls the girl "my daughter." And they give each other presents throughout life. [571] [431] [608]

The most conspicuous ritualist of the ceremony is one who will be called "the singer" because it is his primary task to superintend the erection of the sacred shelter in which the songs of the rite are chanted and to sing the songs. 881 793 533

The role of the singer also hovers on the border line between shamanism and priestcraft. He does not depend on a personal supernatural encounter for obtaining his songs, nor does he believe that he can intercede for the benefit of the girl through impromptu appeals to supernatural forces with which he is in special rapport: [787]

I became a singer just through experience. I was interested. Every chance I got I sat inside the tepee and sang the songs. I went to the ceremony every time and learned the songs. I connected myself with this ceremony over forty years ago and learned it from the ground up. I approached one of the men who conducted the ceremony and asked for help. The one who is learning to be a singer gets instruction right at the ceremony. When he has enough experience, he conducts it himself. It is very simple. The prayers don't take long to learn. In the course of two or three ceremonies, even, the songs can be learned. I gave no payment to the one who instructed me.

The fact that no payment passed between this man and the one who taught him the songs is convincing proof that the songs are not a personal shamanistic possession but are conceived of as the sacred property of the people as a whole. A shaman seldom parts with his ceremony unless appropriate payment is made both to him and to the supernatural source involved. [424] • [756]

In the selection of the singer the greatest forethought is exercised:

Well, suppose you were an Indian here and you had a granddaughter who was growing up. You would come around and say that you wanted your granddaughter to be White Painted Woman. You know me very well, and you say to me, "There are three or four men who know how to sing for this ceremony. Just

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535 784 755 [753] had worked on him. I don't know what made that fellow well. I didn't do it. I just followed D.'s directions. It wasn't I but it was D.'s power that did it. The old man knew what was wrong with S. and how to cure him.

As this story indicates, whenever the dancer gets into difficulty because of his participation, it is to the masked-dancer maker that he must turn. Said one of these shamans, "If a dancer who is working for me gets a pain in his foot, I put a feather on his foot, and it goes away."

535 424 784 [753] The dancer must observe suitable modesty and remember that he is but an instrument of the rite and not its owner:

> One man got into trouble from this. He danced three or four times. Then he made his own outfit and carried it on, though he had no right to the ceremony. Soon his baby got sick, and no one could cure her. When she died she made the masked-dancer cry and held her hands outward.

535 424 [126] [123] When I asked a man who had acted as a masked dancer to sketch the designs which had been put upon him, he replied that he was not sure he could do this. Later he refused entirely, saying, "I asked T. if I could draw his masked dancers, and he said, 'You'd better leave those Mountain Spirits alone,' so I can't do it."

The subordinate role of the masked dancer is emphasized in another statement:

> If I learned that song without getting the whole ceremony, without having the whole thing turned over to me, if I didn't get it in a spiritual way, it wouldn't do me good. If I painted a man, I might do it in this same way, but it would just make both of us sick. I can pound on the hide and sing the refrain with the chorus, but I shouldn't sing the words of the prayer in the [masked-dancer] song if it isn't mine. The dancer is just in there working for the one who knows the ceremony. I can't tell, just because I danced for him, whether R.'s masked-dancer ceremony is good. He has a good outfit all right.

535 A man must have natural aptitude to become a successful dancer:

> According to my understanding about being a masked dancer, it comes like anything else. After you do it once the feeling for it comes to you if you are the right kind for it. I did exactly as I was told, and right from the first time I was almost as good as the best dancer. I ran around that fire all night long. Right from the beginning I was getting better every night. And I was dancing with old-timers. People hardly knew the difference between me and those other dancers.

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Power is bitterly resentful if its ceremony is conducted in a slovenly or erroneous fashion, for this is evidence of little interest and faith.

It must not be thought that a shaman is concerned with his power only at times of ritual or when he is in communication with his supernatural guardian. This relationship invades every realm of interest and activity. One man, who has a ceremony from Lightning, tends to interpret everything possible in terms of it. He even sees a lightning symbol in the zigzag lacing of the child's cradle, a point that no one else seems willing to concede. Elsewhere I have indicated how the nature of a man's ceremony and power source may even affect the manner in which he relates traditional legends.[8]

In the course of a rite a constant interchange between the power and the shaman takes place. "A shaman with masked dancers does not paint them just the way he wants to. Every time he wants to paint, a picture comes before his eyes and tells him what to paint."

The shaman is the custodian of the songs and ritual with which he has been intrusted. It is his obligation to see that they are not inappropriately used. "If a man has a ceremonial song and his power has told him to sing it a certain way, he doesn't want anyone else to sing it, and he will tell him it's wrong if he tries."

It not infrequently happens that the power and the shaman discover that on some specific issue they have contrary aims or interests:

The old people say that a shaman often falls out with his own power. Many stories have been told about that, all of them true. After many years, the power will ask some shamans to sacrifice some of their best friends or the very ones they love best in the family. That's what they say.

There was one man who was a war shaman. He was well protected by his power. Once he had his own group of men ready to go into battle. Usually before going into battle, he would sing for his men and pray for them so that nobody would get a wound. This time he was praying for his men who were going into battle. All his warriors were sitting around him that night. He had never kept

[8] "Three Types of Variation and Their Relation to Culture Change," in *Language, Culture, and Personality; Essays in Memory of Edward Sapir*, pp. 146–57.

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756 778 787 mother). E. lost his power over twenty years ago. Maybe he misused it. Maybe the power didn't want to use him any more. When they don't get any response from the power during prayer or the ceremony, they know the power has gone. If things are working well, a shaman will get a response to prayer; he will hear a voice. . . . . I know many people here who used to be shamans but are not now. If power begins to weaken, nothing can be done about it; it just goes and can't be kept strong.

Another informant, however, felt that waning power might be restored to the shaman:

[788] Any shaman, even if he has had strong power that spoke to him, may feel that it has deserted him. Then he goes out to a lonely place and calls on his power. He puts pollen on his forehead and chest and prays. He never tells what he says to his power, but it may come back to him then.

756 778 424 796 *The transmission of ceremony.*—It is also possible to gain supernatural power and a ceremony by learning it from another. How can the transfer of power be reconciled with the emphasis laid on the close association of the shaman with the power that has spoken to him? No inconsistency is involved; these two basic methods of acquiring ceremonies have been skilfully blended in theory and practice. To the question, "Could a man go to one who had power and learn his power from him?" an elderly informant replied:

That is hard. Wind said to lightning, "See that mountain over there. If I want, I can split it in two pieces." Lightning answered him, "I also can split that mountain in two pieces." They both had power to do the same thing, but the power of the wind is not the power of the lightning. Neither is one man's power the power of another man.

Still, if you go to an old man and this old man teaches you the observances over and over, and if the man's supernatural power is pleased with you, you can obtain the power that the old man has. But if the source of the old man's power does not want you, nothing you can do will help. The old man goes out alone and asks his power, and, if it is pleased, pollen is put in your mouth. Then, no matter how many songs there are, you learn them all without difficulty.

He [the shaman] does not lose power by sharing it. But he usually does not share it until he is too old to practice much longer or is going to quit.

The same subject is treated in another statement:

Many of the ceremonies are passed along. They go from father to son and from one relative to another, although they can go to those who aren't relatives too. About half the ceremonies in use are got in this way. But even if a person wants to learn the power and the shaman is willing to teach him, often he cannot

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remember the prayers. When a man is handing down power, if the one he is teaching cannot learn the prayers and the rest of the ceremony in four days, it is a sign that power does not want to come to him. But if the man learns easily, he is the type of person for the work, it shows. It is not a thing that the shaman has entire say about. He must consult the power, the source from which he gets his ceremony. The shaman chooses, but it must please the power.

Of the final act of the transfer, it was said:

He told us we would have to stay up with him for four nights and learn it. Then the last night, the last thing he will do is to put pollen in our mouths four times, and the fourth time the power will come to us.

Since the power could have rejected him, the student feels that he has been approved. The power, pleased with the new incumbent, appears to him, speaks to him, and performs all the services for him that it rendered his instructor. One who has learned a ceremony, if he is a more forceful and religiously minded person, may actually come to know the power better than his predecessor.

Sometimes the shaman who teaches another his ceremony does not insist on payment. More often, some payment is required or, nevertheless, proffered. In learning some ceremonies, the person "in training" must submit during the period of instruction to certain food and behavior restrictions. "If the new shaman does not follow the rules laid down by his instructor, he will lose the power."

There is no obligation to accept instruction from a shaman who is eager to give it. "I was approached by a man a long time ago who wanted to transfer his power to me. I told him, 'No, I am afraid of it.' Sometimes a person will want to hand down a ceremony, but no one will take it because it is so dangerous."

Personality differences of shamans.—Some individuals are definitely "ceremonial people." They claim the right to conduct a number of rituals obtained by personal vision experience, by instruction, or in both ways. "R. has all sorts of power in different ways; he's just full of it," was a remark made of one man. Of another great shaman, his son said:

My father knew Goose, Bear, Wolf, Lightning, and many other things. When he received his power, the last man in the cave [holy power home] said, "All these are under you."

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The person who agrees to erect a sweat house is not a true shaman, nor are the rights which are now transmitted from individual to individual explained as a result of some past power experience. Thus, one informant was of the opinion that Child of the Water "gave the custom." And yet the right to build a sweat house is a special prerogative, claimed and controlled by relatively few men.

Not everybody can make a sweat bath. Just certain men can do it—men to whom the knowledge has been handed down. Such a man builds it or directs the building of it. All the while it is being built he sings and prays for it. He handles every movement in connection with it ceremonially, just as he was directed to do when the right was handed down to him. He is present when the sweat bath is used. He is the one who chants the prayer part of the song when the men are inside, though all who are in there join in the refrain. He is usually quite an old man. He sets the rules. You can't just come in and go out as you please. It might be in this man's "way" that you have to stay in there through a certain number of songs. Then you have to do it.

The sweat bath is used for good health, for long life, and to cure sickness. It is usually built near water, and when the songs are finished everybody rushes out and plunges into the water. Very old men who can't do that sit down on the bank and splash water on themselves.

An account of the erection and use of the structure may place the practice in perspective:

Sweat-bathing is for health and good fortune. Deformed people do it a great deal and are massaged when they come out. Usually a sick or deformed man pays one who knows how to put it on, but no special kind of payment is given. Others are invited. But often the man who knows how will just put it on for the benefit of the people. When the announcement is made, many men want to take the sweat bath. Everything else is laid aside. This is a special occasion. Women don't take sweat baths, nor boys before the racing [boy's training] age.

The sweat house could be made any time of year, but it is usually done in the summer. It is dome shaped like the regular house, only smaller. It is about four and a half feet high and about six feet in diameter. The framework is of oak, tied together at the top. The outside is covered with brush and with skins. No smoke hole is left at the top. The door faces the east. On the inside, close to the door and on one side of it, there is a pit for the hot rocks. The man in charge directs the making of this sweat house.

In the morning a person who is sick or deformed and who is going in there prays in his own way. He may say, "I am sick in this manner. I want to get well, and so I am doing this in the right way."

Often they begin about midmorning. Twelve is the most allowed in at one

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are a good many people who look at the same person differently. Some people have told me that S. is a witch. Others think he is all right. Some tell me that B. is a witch, in fact, quite a few think so. Others consider him a shaman. On the other hand, J. and R. have power, yet I have never heard of anyone suspecting them of being witches. 754 756

Since a person can use power for good and evil and it depends on the individual, a man could be a shaman at one time and a witch at another. Sorcery is power used for evil; benevolent power is used for good. It may be the same kind of power. A witch can use pollen and do the same things that the shaman does. He does not have to arouse suspicion. There are many ways of working sorcery.

Yet there are often signs of witchcraft, things that would not be used by a shaman, such as . . . . hair or a piece of a man's clothing. If I saw these, I would know right away that it was witchcraft. Witches usually have bones of animals or something like that with which to work.

Great secrecy surrounds the use of ceremonies for evil ends, but a shaman whose power is beneficent may be able to detect witchcraft:

That witch business is always carried on in secret. It's such a thing that a person doesn't come out and tell about it. He wants to carry on his ceremonies in such a way that no one will catch on to it. It's usually found out when a shaman sings and performs a ceremony over one who is sick. He tells you then that such and such a person is performing a ceremony that makes you sick.

So firmly fixed is this idea of the duality of power that sorcery is described as being obtained and perpetuated by the same procedures as have been noted for beneficial power:

A witch learns his work in just the same ways a shaman does; he may learn it from a man who had it, or he may be told how by his power.

Witchcraft is often handed down to close relatives whose nature is that way. Whole families are sometimes suspected of witchcraft. The witch's secrets may be handed down, like the shaman's. [424]

Of a man who claimed to have refused an offer of evil power, it was said, "That's what he told me, but I doubt that he refused it. Some say that he is a witch. Everybody knows his father was a witch."

The motives, scope of activity, and methods of the sorcerer.—In some cases it is not considered necessary to seek for causes of sorcery beyond the basic misanthropic nature of the witch. "These people don't want to see anyone happy; they don't want to see people laugh; they like it when there are many deaths." 754

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526 game. Lots of times they don't care about the score or the winner, but just try to stay in and hit the ball. This is just a pleasure game, not a gambling game, though a few might bet on it. This is a real old game. Old men seventy years old and older say it was played before their time.

The most important game which the men play is hoop-and-pole. It can be played only during the daytime. The equipment and the ceremonialism involved in its preparation have been described thus:

Different men make hoop-and-pole outfits, and they make them in different ways according to their ceremonies. But the hoop and the poles look the same no matter who makes them. If someone makes a hoop with the wrong number of "beads" on it, it is not any good. And the poles have to be exactly the same length.

The pole is sometimes made out of four pieces of wood bound together with sinew; sometimes out of three pieces.

Some men are well informed on the ceremony of the hoop-and-pole game. They are the ones who make the sets. They are the ones who play all the time and who are considered to have the best luck at it. They are always good players. 526 533 They have the hoop-and-pole game songs. They do not sing these songs on the playing ground, but, if they are going to play on a certain day, they sing the night before. They go ahead and talk to the hoop and everything.

[868] My father knows songs for this, but his voice is no good any more. I didn't learn them because my father said, "It's no good to learn one or two of these songs. If you mean it, you've got to really study it. You've got to learn all of them, and they take a long time. One or two might harm you; they might even kill you."

[424] The right to these songs and this ceremony, which goes with the rite to make the set, is handed down. Just certain people know about these things. It is dangerous for others to try to make a hoop-and-pole set or to sing for their luck, though any man can play the game and gamble on it.

526 The manner in which the hoop-and-pole ground is arranged and the game is played is given in this summary:

This game of hoop-and-pole is very important and must be played on a ground arranged in a certain way. You have to have a grass bed about thirty feet long for it. There must be a rock right in the middle and one at each end to show the boundaries of the field. The field is covered with something real slippery, like pine needles, so the hoop will roll. The ground must stretch just one way, with the long way running east and west. At each end of the field there are ridges of grass. These lanes are called "that against which the pole is repeatedly thrown." They act as a guide to the distance the hoop should roll before the players slide the poles after it. The hoop can be rolled through these lanes or outside of them.

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755 After the fourth word Child-of-the-Water will be mentioned. At
756 the sixth word White-Painted Woman will be mentioned. Then
778 you dance and after the singing let him eat the gravy." Every-
787 thing came out the way he said.
539 Then they wanted to hear Tuisga sing. Tuisga started to sing himself. Tuisga said later, "Neither of us remembered one word of that song afterward. That was a supernatural song. Power was practicing it on me. I did not know it. Through it they were healing me."

After the ceremony everyone was glad.

I wasn't there at this time. He told me the story night after night, for he wanted me to be a shaman. He said, "You listen to this. It's worth while. And some day you will know the ceremony and be telling it like this."[15]

4. *The Witch Who Made Off With a Horse*

791 Enti was a Central Chiricahua, but he was always traveling
778 around.[16] Once he came to the camp of Old Chihuahua, the
539 Eastern Chiricahua chief.
787 Chihuahua asked him, "Have you seen any Indians on your way here?"

"No."

"I wonder where they are. There used to be many Indians all through there. Maybe they've been driven out of there. I hear you have power to find people and to see the enemy. Suppose you hold a ceremony for us tonight and look for us."

[538] [15] Stories concerning the acquisition of a ceremony and its successful use are part of the stock in trade of the shaman. In order to insure co-
[113] operation and respect from his patient and the on-lookers, he usually prefaces the ceremony proper by such accounts. For an expansion of this point see Morris Edward Opler, "Some Points of Comparison and Contrast between the Treatment of Functional Disorders by Apache Shamans and Modern Psychiatric Practice," *American Journal of Psychiatry*, May,
[424] 1936, 1371–1387. A ceremony, subject to the approval of the power which is its source, may be passed on by a shaman to another person, and when it is so transferred it is necessary that the novice hear and learn the lore associated with it.

[192] [16] The word *ɛn'tĩ* (ĩ nasalized) literally means "witch" or "sorcery."

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There are many kinds of ceremonies, but the real ceremonies are those which deal with the heavenly bodies and forces, like lightning. Ceremonies that pertain to this earth are false, and there is too much of a penalty in holding on to them. They make you pay out something in the end. I consider all ceremonies like those coming from Bear and Horse to be of this earth. Evil power uses the animal as an instrument and gives visions through it. To have an animal appear to a man and speak with him is not a good way. I think that evil represents itself through these animals. The powers of earth are easily learned by any kind of a person; these powers are not particular.

(See also *An Apache Life-Way*, pp. 208–9.)

Power can be obtained through a personal supernatural experience or, once obtained in this way, it can be perpetuated by the process of instruction and transfer.

A person who wants power does not have to go out alone, fast, or torture himself to induce the power to speak to him. The power speaks to him without any effort on his part. Or this person might ask a shaman to teach him his ceremony. He may get friendly with a shaman and then ask him if he will teach him his songs. Then the shaman "gives" him the songs and prayers. Or someone with power may offer to teach that power to him. These are the three common ways a man might get power.

The transfer of a ceremony is by no means a mechanical matter only. It can be accomplished only with the approval and assistance of the power source concerned.

A ceremony is usually transferred to a son, daughter, or other close relative. But the power has to be consulted before the transfer of a ceremony. If power is satisfied, it is all right. If the person isn't fit for it, the power refuses. This is shown by the fact that the man cannot learn the songs and keep in mind what to do. If the power is willing to have the transfer made, the man will learn the ceremony in less than four days.

Often a shaman, when he is very old, becomes eager to have his

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796 son or other close relative learn and carry on his ritual. Not in-
424 frequently, however, these kinsmen are uninterested in the rite, and a more ardent candidate is found among outsiders.

My father has been begging my brother to take it (the father's ceremony). My brother has been taking it (over) a little; he has been practicing with the old man and helping him. The old man begged E. (another son) and me to do it too. . . . The old man wants us to take over his ceremony. He said to
[435] us, "I want you boys to have it. All you'll have to give me is one steer. I paid a lot more for it when I got it myself."

796 I tried to give it (a masked dancer ceremony) to my grandsons,
424 but they didn't want it. They didn't care much for it. Then
787 E. was sick. He appealed to me for help. He asked if the
535 Mountain Spirits could help him in any way. I told him,
532 "Act as one of my masked dancers and perhaps it will help
[955] you." He danced and got well. Then later Mountain Spirits appeared to E. in a dream. They were dressed and designed like my masked dancers. He told me about it. I knew what it was for. I told him, "Well, you can use the outfits with me and carry the ceremony on." Then E. saw in a vision that the Mountain People wanted him to have the ceremony, so I turned it over to him. He took it very seriously. He now knows the songs and has the right to carry on the ceremony. It took him four days to learn it. He learned the songs thoroughly again in a dream after he was taught them by me. He has full rights now. Both he and I have the (masked dancer) outfits now; both of us use them. We do not make two sets of masked dancers but share in the making of one set. But he could do it all alone now. I do not even have to be present.

(See also *An Apache Life-Way*, pp. 210–11.)

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[796] When a ceremony is acquired through a personal supernatural experience, it is the power or power source that usually takes the initiative, though the individual approached has the right to reject the offer if he sees fit. This is apparent from the following discussion of the manner in which a young man is prepared for a vision experience.

Perhaps some day you will be out alone. Something will talk to